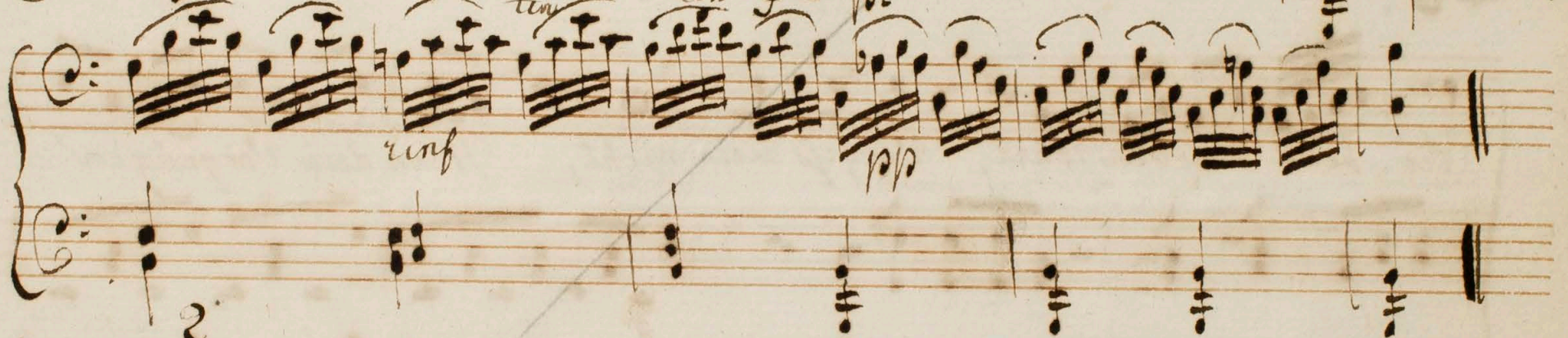
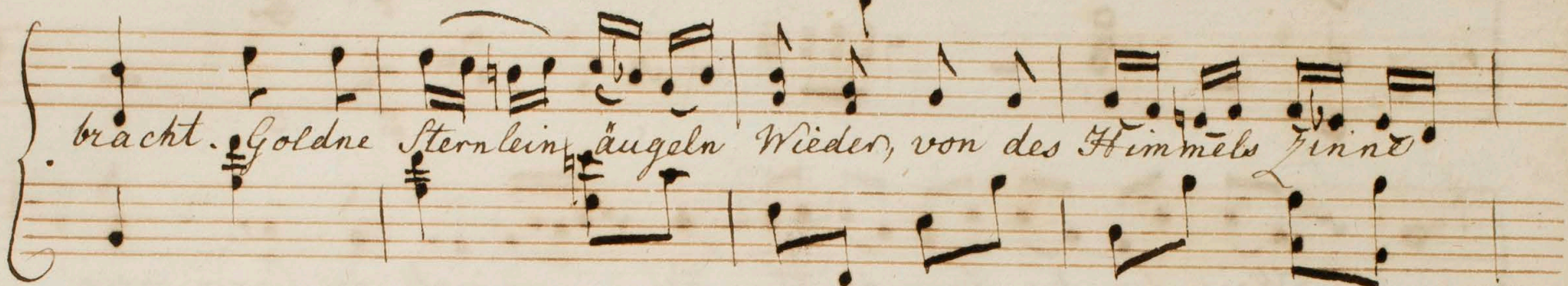
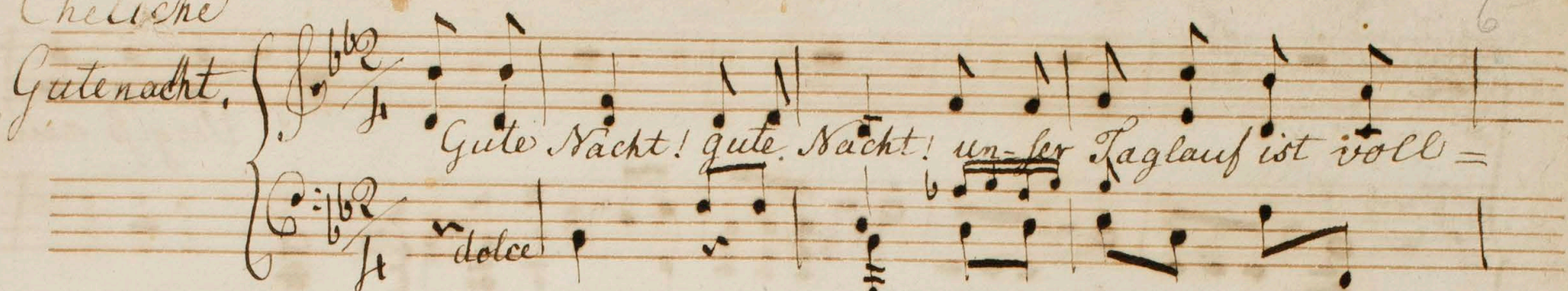


Cheliche

Adante Moderato.

Gutenacht.



zum Klavier:  
Herzen Weibchen, eilen Wir,  
Um ins Goldgeweb zuspinnen  
Was wir für einander fühlen  
Ich mit dir und du mit mir.  
Am Klavier:

Gottes Ruh:  
Säufelt us vom Himmel zu,  
Bringt uns der Empfindung Fülle  
Zärtlichkeit und Herzensstille.  
Ach ich fühle Sie wie du,  
Gottes Ruh:

O gewiss:  
Welt, du bist ein Paradies!  
Wen Wir Schon im Erdenleben

Liebe nehmen, Liebe geben  
Welt, dann bist du uns gewiss  
Paradies:

5.  
Schimmerd Fällt:  
Thränenzoll dem Herrn der Welt.  
Ach, dem Stifter unsrer Cher.  
Kommt der Dank zur fernsten Höhe!  
Sieh die Thräne Herr der Welt!  
Wie Sie fällt:

6.  
Gute Nacht:  
Sieh den Mond in stiller Pracht  
Uns mit goldnen Strahlen Winken  
Um in deinen Arm zu Sinken,  
Weib zur Wonne mir gemacht!  
Gute Nacht:



Langsam und ausdrucks voll.

Vergiß mein

nicht, Wenn dir die Freu-de Win-Ket, und einft der Gram mein

lie-bend Herz ver-zehrt, Vergiß mein nicht, Wenn dein Vergnügen

Sin-Ket, und manchmal das Ge-Schick den Freudentraum zer-

Stört; und Wen der Freu-de Schwarm Sich Schmeichelnd um dich





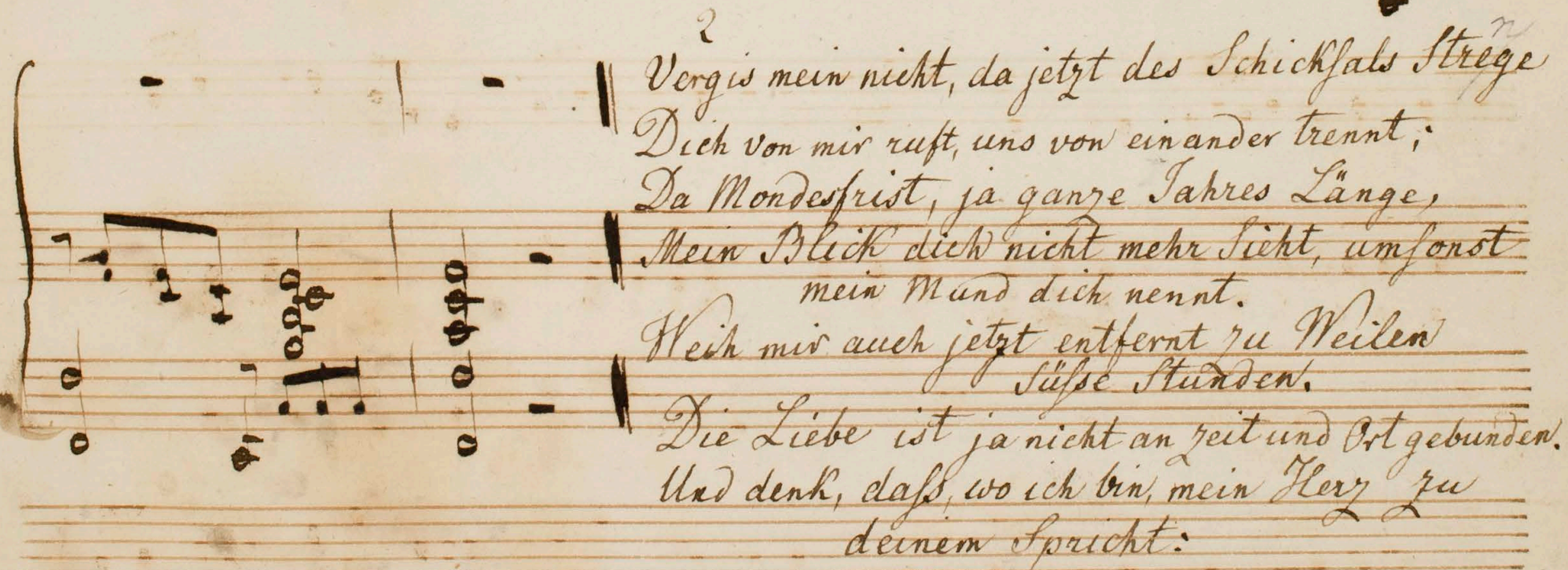
Schmeüget, vielleicht der Neu=heit Reiz ge=prüf=te Treu be=



Lie=get So hör! Wenn Still und ernst mein Auge zu dir



Spricht: Vergiß mein nicht! Vergiß mein nicht



Vergiß mein nicht, da jetzt des Schicksals Strege  
 Dich von mir ruft, uns von einander trennt;  
 Da Mondesfrist, ja ganze Jahres Länge,  
 Mein Blick dich nicht mehr sieht, umsonst  
 mein Mund dich nennt.  
 Weich mir auch jetzt entfernt zu Weilen  
 Süße Stunden.  
 Die Liebe ist ja nicht an Zeit und Ort gebunden.  
 Und denk, daß, wo ich bin, mein Herz zu  
 deinem Spricht:

! Vergiß mein nicht !



3

Vergiß mein nicht, Wenn lockre Kühle Erde  
Dies Herz einst deckt, das zärtlich für dich Schlag;  
Denk, daß es dort vollkommener Lieben werde,  
Als da voll Schwachheit ichs, vielleicht voll Fehler trug  
Dann soll mein freier Geist oft Segnend dich  
umschweben;  
Und deinen Geiste Trost und süße Ahndung geben;  
Denk, daß ichs Sey, Wenns Sanft in deiner  
Seele spricht:

/: Vergiß mein nicht :/



Rondo.

This is a handwritten musical score for a Rondo, written in 6/8 time. The score consists of 14 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is characterized by dense, rapid sixteenth-note passages. A double bar line with repeat dots appears after the third staff. The fourth staff continues the melodic line. The fifth staff features a key signature change to two flats (B-flat and E-flat) and includes a repeat sign. The sixth staff begins with the instruction "Al Segno" and continues with a new melodic phrase. The seventh staff contains a measure with a "9." marking, likely indicating a nine-measure rest or a specific rhythmic value. The eighth staff continues the melodic development. The ninth staff features another key signature change to one flat (B-flat) and includes a repeat sign. The tenth staff begins with the instruction "Al Segno" and continues with a new melodic phrase. The eleventh staff contains a measure with a "9." marking. The twelfth staff continues the melodic line. The thirteenth staff features a key signature change to two flats (B-flat and E-flat) and includes a repeat sign. The fourteenth staff begins with the instruction "Al Segno" and continues with a new melodic phrase. The score concludes with a final measure on the fourteenth staff.







Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features various note values, including eighth and sixteenth notes, and rests. The first staff ends with a double bar line and the text "De. al Segno". The fifth staff ends with a double bar line and a decorative flourish.

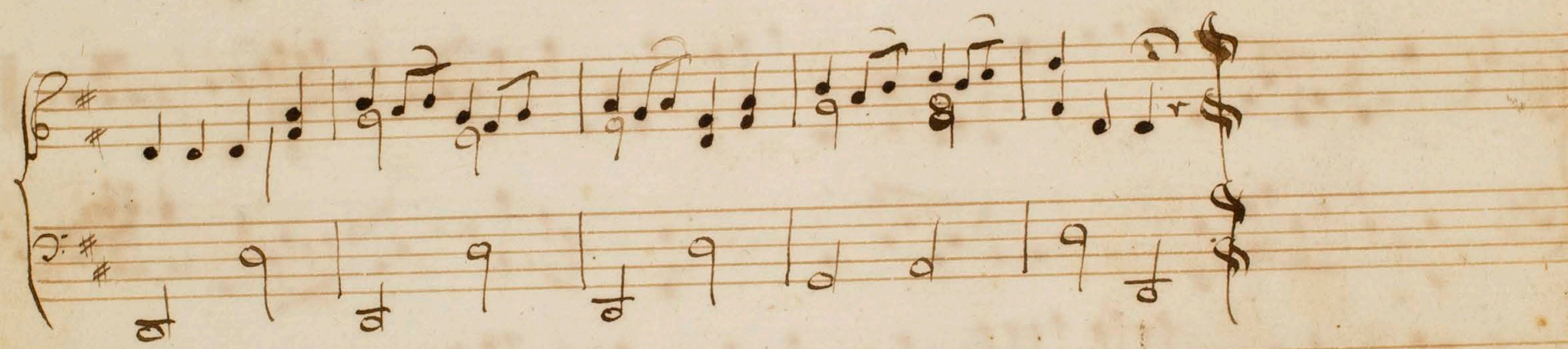
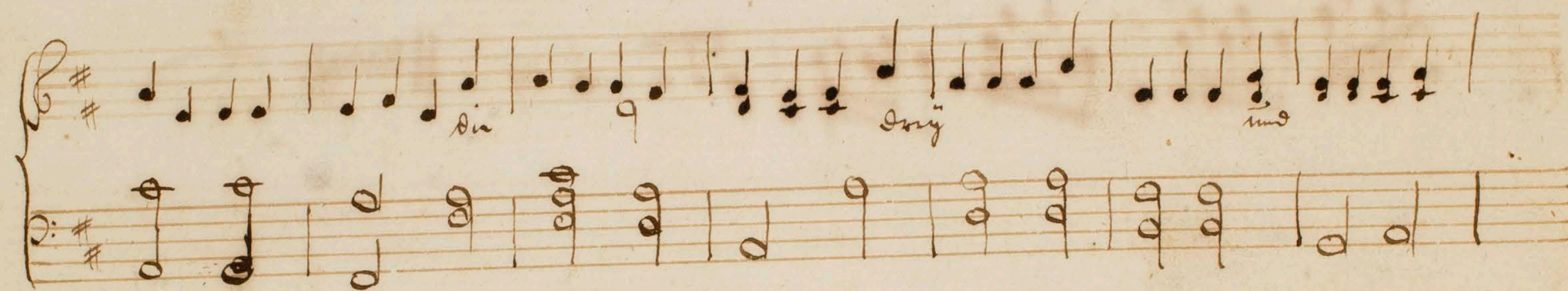
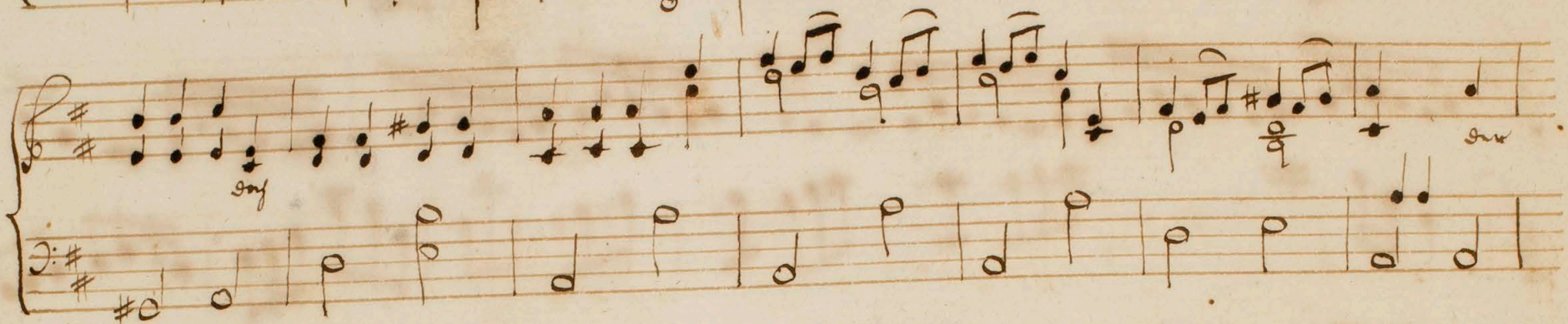
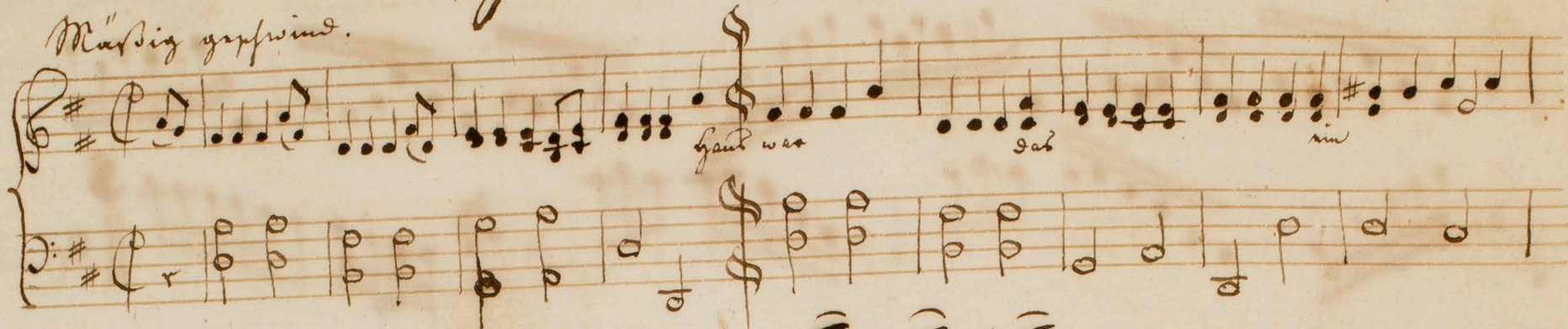
Handwritten musical score on four staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features various note values, including eighth and sixteenth notes, and rests. The fourth staff ends with a double bar line and a decorative flourish.

Handwritten musical score on two staves. The notation includes a bass clef and a key signature of one sharp (F#). The music features various note values, including eighth and sixteenth notes, and rests. The second staff ends with a double bar line and a decorative flourish.



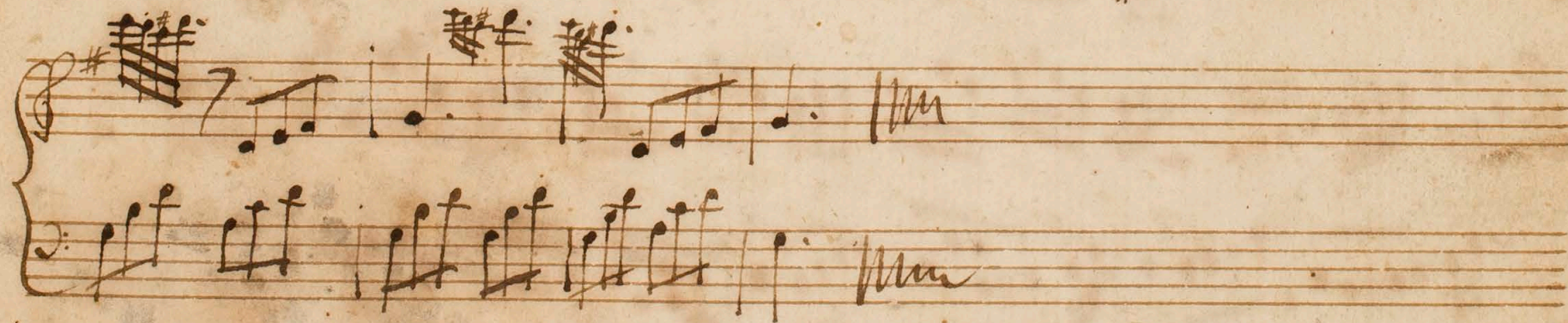
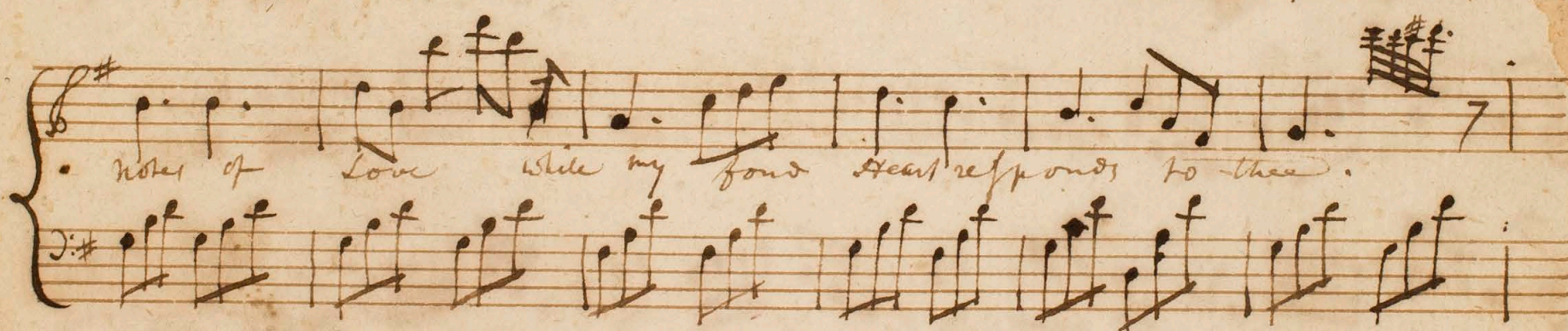
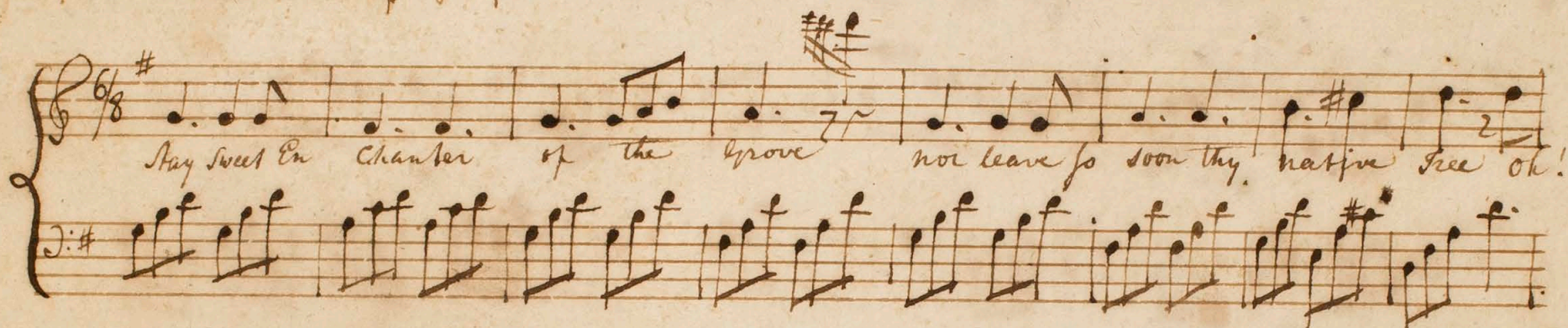
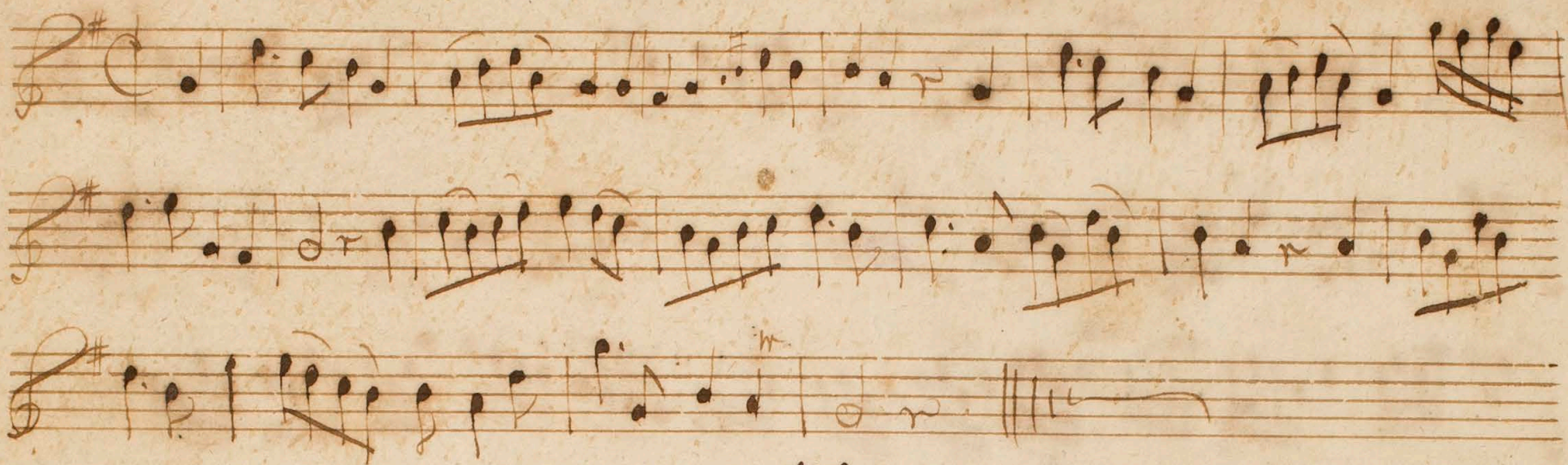
Gans war ich altes Ganses Dorf.

Mäßig geschwind.





Maria Stan.





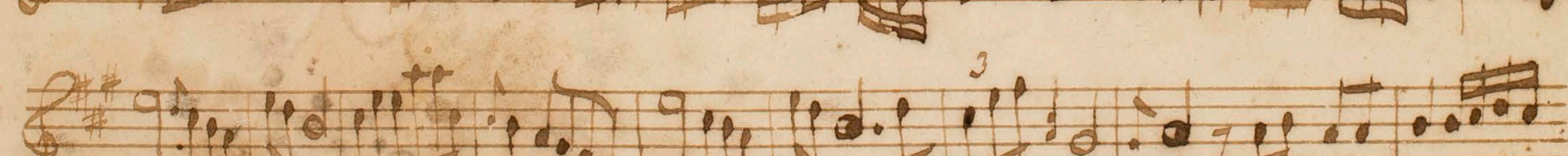
# Fisher's Rondeau

Handwritten musical score for "Fisher's Rondeau". The score is written on 12 staves in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. The piece is characterized by its lively, dance-like melody and frequent use of triplets and sixteenth-note patterns. The manuscript is written in brown ink on aged, slightly stained paper.

Dynamic markings and other annotations include:

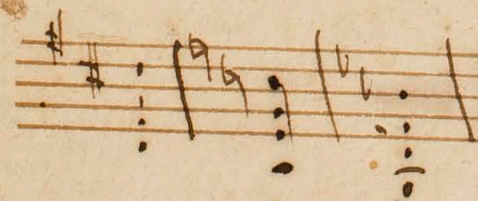
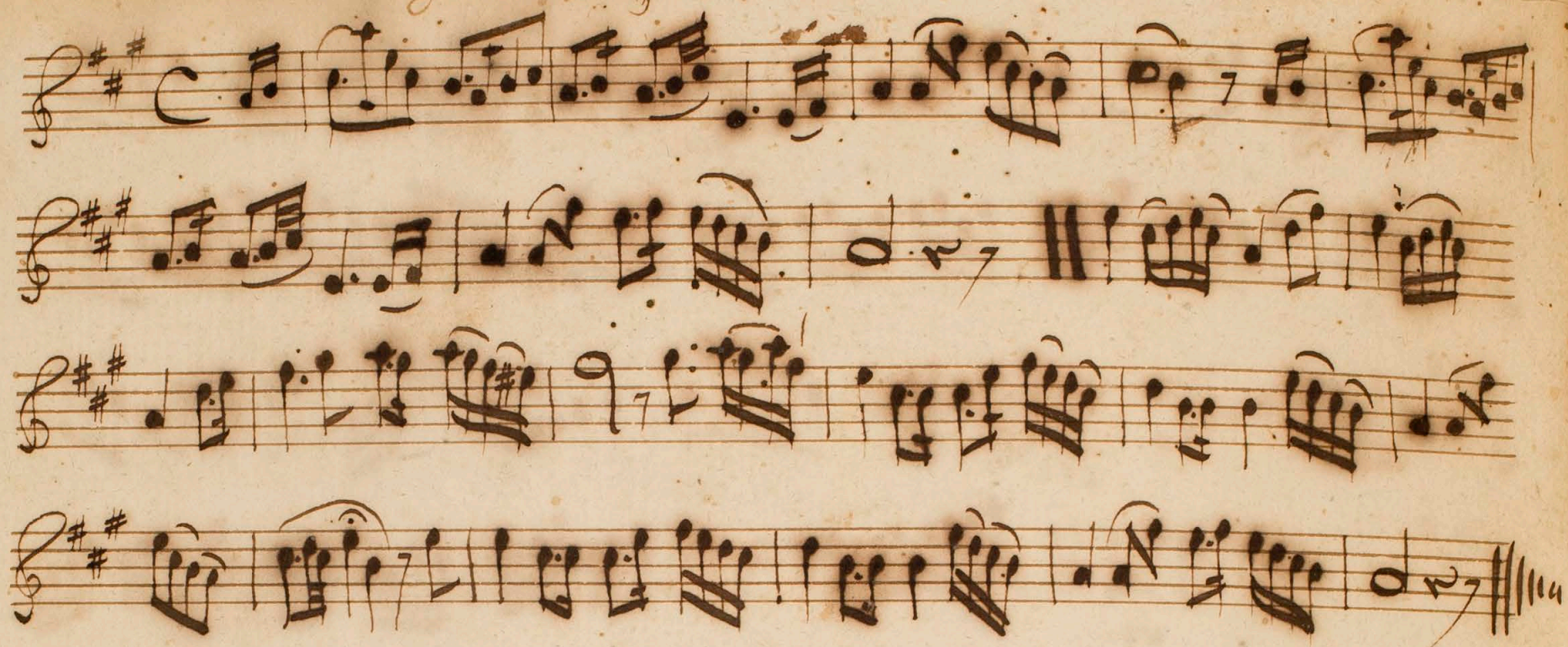
- for* (forte)
- pia* (piano)
- for* (forte)
- pia* (piano)
- for* (forte)
- pia* (piano)
- for* (forte)
- pia* (piano)
- for* (forte)
- pia* (piano)
- for* (forte)







Wedding Day





The Traveller broughted

1788

*Sym*

*Song*

*Song*

*Song*

Handwritten musical score for 'The Traveller broughted'. The score consists of 11 staves of music. The first staff is marked 'Sym' and the subsequent staves are marked 'Song'. The music is written in treble clef with a key signature of two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings.

*Thou Sweet Rowing Avon.*

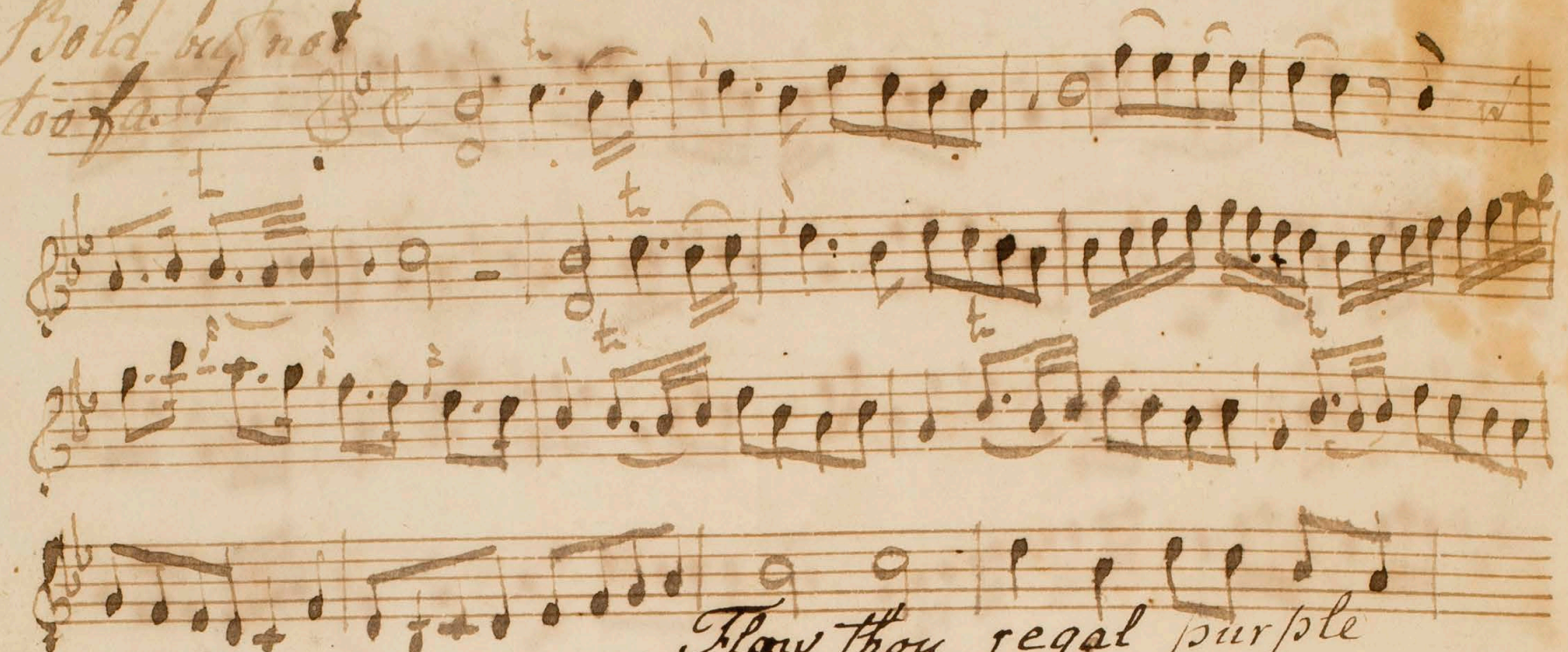
Handwritten musical score for 'Thou Sweet Rowing Avon.'. The score consists of 4 staves of music. The first staff is marked 'Thou Sweet Rowing Avon.'. The music is written in treble clef with a key signature of two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings.



*The Favourite Song out of the Castle  
of Andalusia*

may

*Bold but not  
too fast*



Flow thou regal purple  
stream tinted by the solar beam In my  
Goblet sparkling rise cheer my heart & glad my eyes Flow thou  
re-gal purple stream, tinted by the solar  
beam in my Goblet sparkling rise cheer my  
heart & glad my eyes in my sparkling Goblet  
rise cheer my heart & glad my eyes Cher my  
heart & glad my eyes

My brain af-  
cend on Fancys wing 'noint me Wine a jovial king my  
brain af-cend on Fancys wing 'noint me Wine a jovial



King my brain as-cend on Fancy's wing 'noint me Wine a jovial

King 'noint me Wine a jo-vial King a jo-

vial King a

jovial King a jovial King. While I live I'll save my

clay When I'm dead & gone a-way Let my

thirsty subjects say a Month he reigned but that was

May While I live I'll save my clay when I'm

dead & gone a-way Let my thirsty subjects

say a month he reigned but that was May. Let my

thirsty sub-jects say a month he reigned but that was

may Let my thirsty sub-subjects say a Month he

reigned But that was May.



# The Presidents March





*Two.*

*Rondes*

*Violino Principale*

*Violino Primo & Secondo.*

*Horns and Bass.*



Rondo.

Violino Principale

Handwritten musical score for Violino Principale, Rondo. The score consists of 12 staves of music in G major (one sharp) and 8/8 time. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, and dynamic markings. The word "Solo" is written above the fourth staff, and "tutti" is written below the twelfth staff. The manuscript is on aged, slightly stained paper.





*Tutti Subito.*



*Solo*

The musical score consists of 12 staves of handwritten notation. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The word "Solo" is written above the first staff. The notation includes various note values, rests, and dynamic markings. The music is written in a fluid, cursive style. The final staff ends with the word "tutti" written below it.

*tutti*








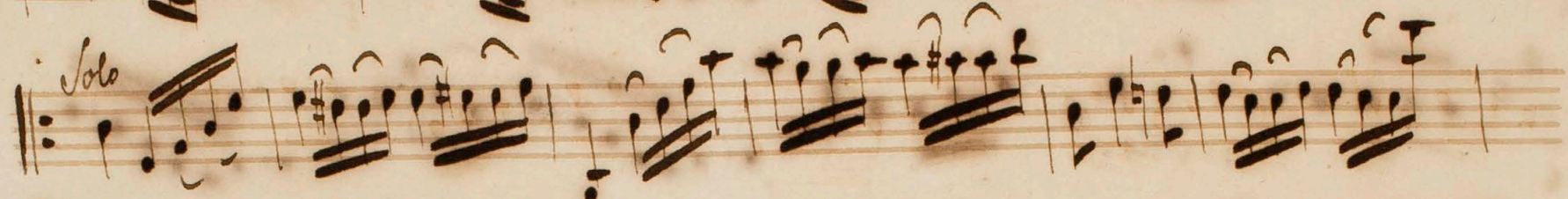
*Contra*  
*Solo*



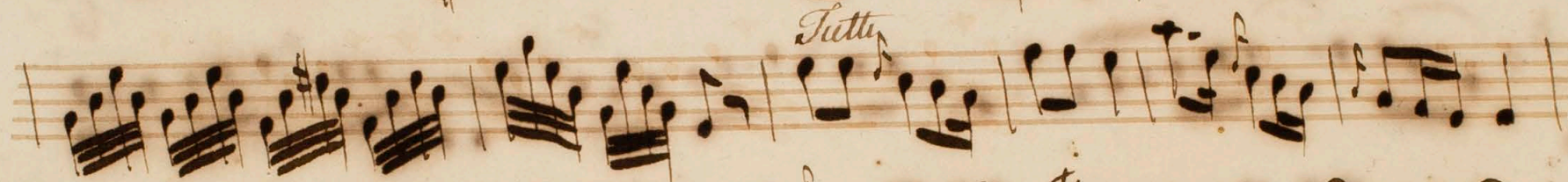
*lato*



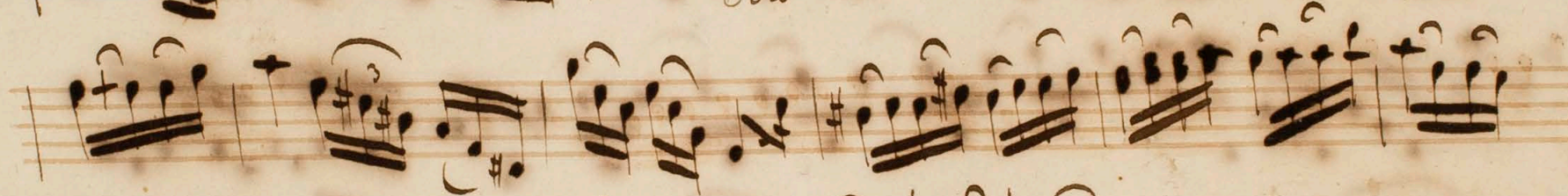
*Solo*



*Tutti*



*Solo*



*Solo*





This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, and accidentals (sharps and naturals). There are several performance markings written in cursive: "tutti" appears three times (on the third, sixth, and eleventh staves), and "Solo" appears twice (on the fourth and twelfth staves). The music features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The paper shows signs of age, including foxing and slight discoloration.



*Gigue*

*Par Corelli*





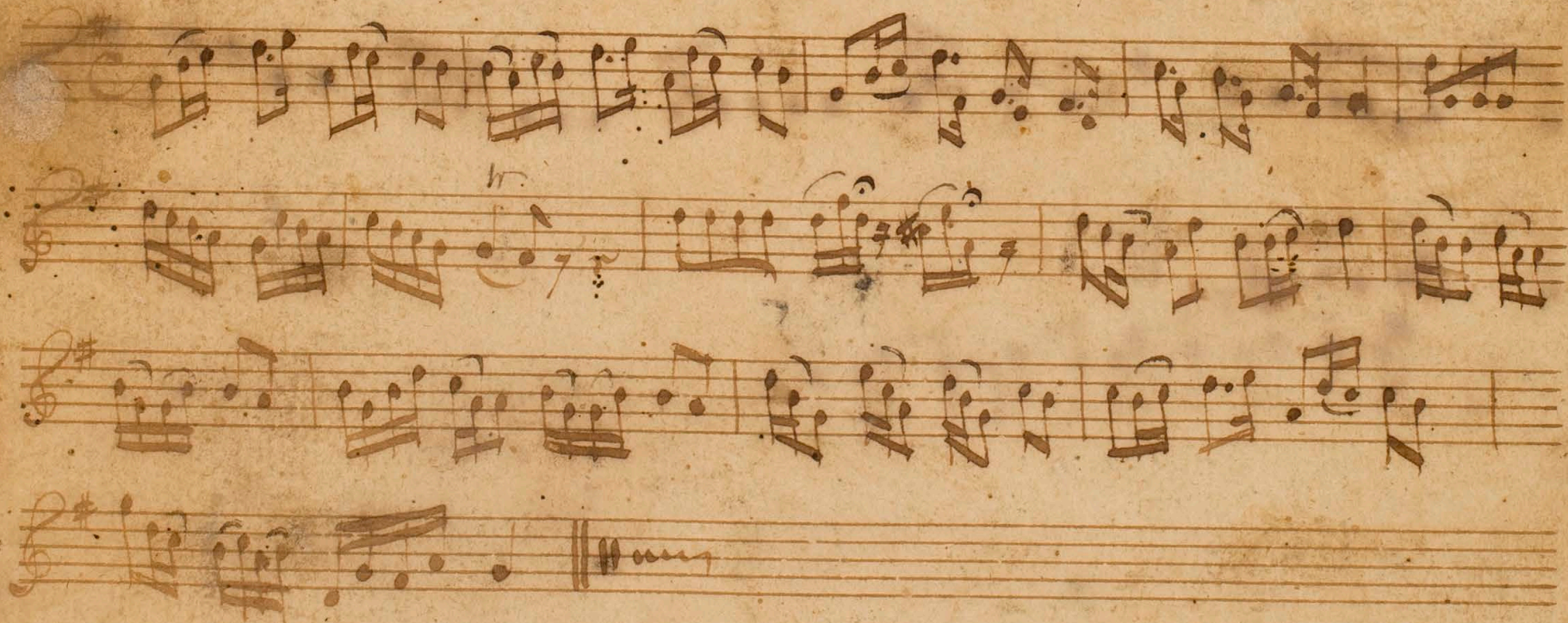
La Belle Catharine



We'll seek the Bower of Robin Hood




Where sucks the Bee. there lark I




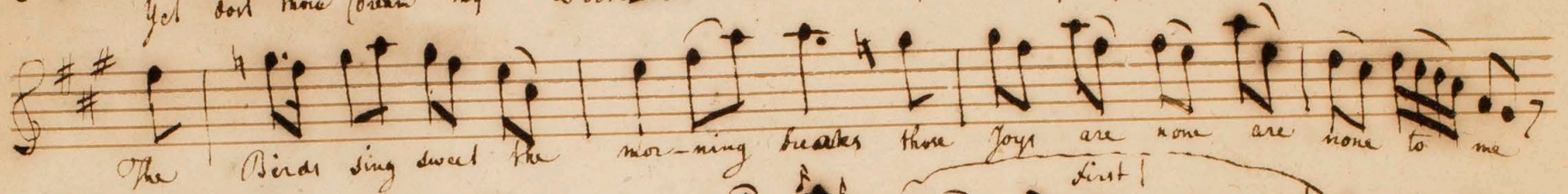


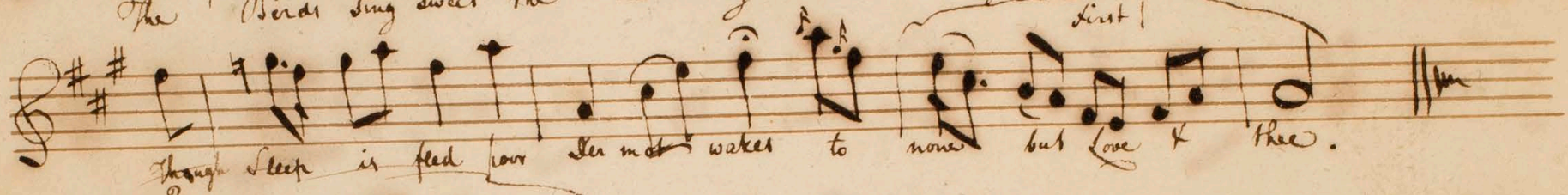
Serenade con Sordini

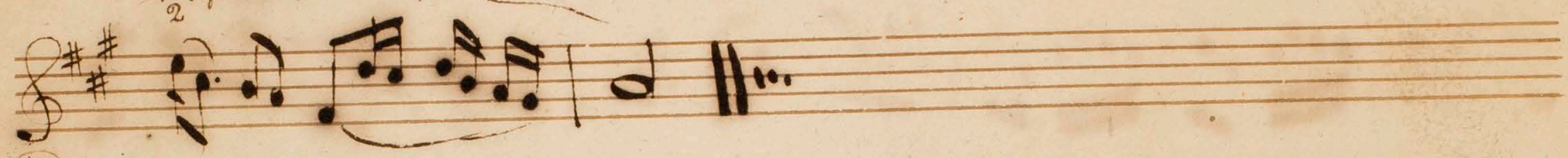
Dermot

  
I sleep on sleep on my Kathleen dear may Peace possess thy breast

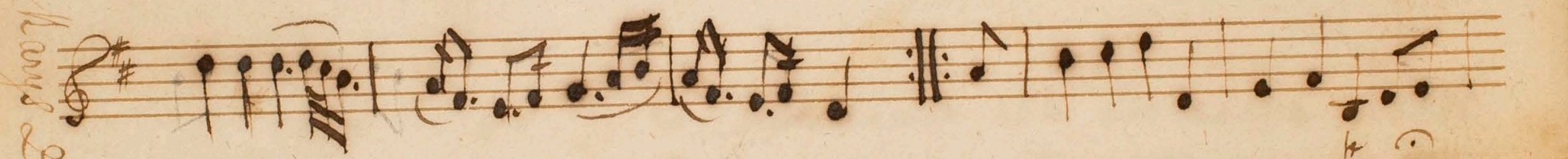
  
yet dost thou dream thy Dermot's here so proud of Peace and Rest

  
The Birds sing sweet the morning breaks those joys are none are none to me

  
Though sleep is fed for Dermot wakes to none but Love & thee.

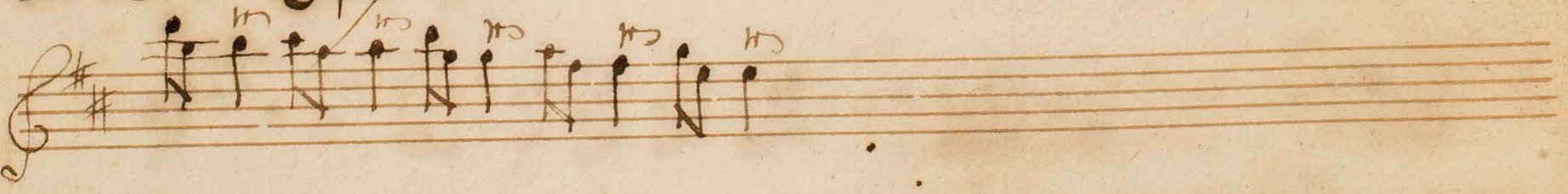


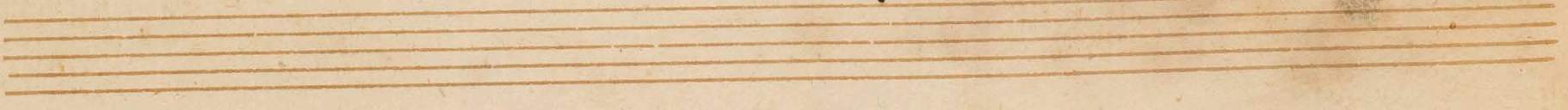


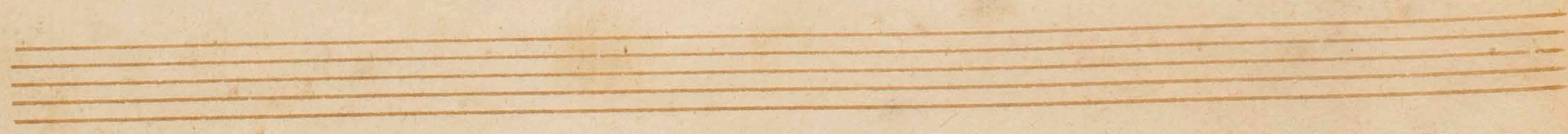






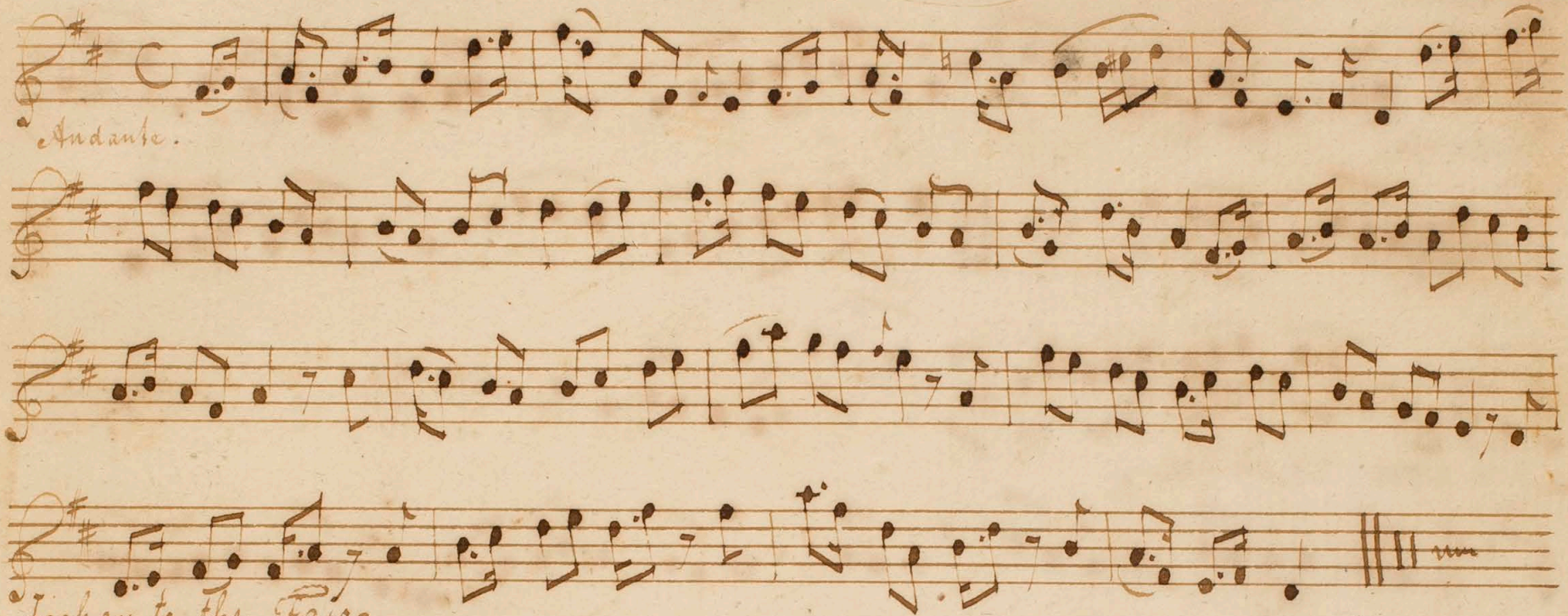




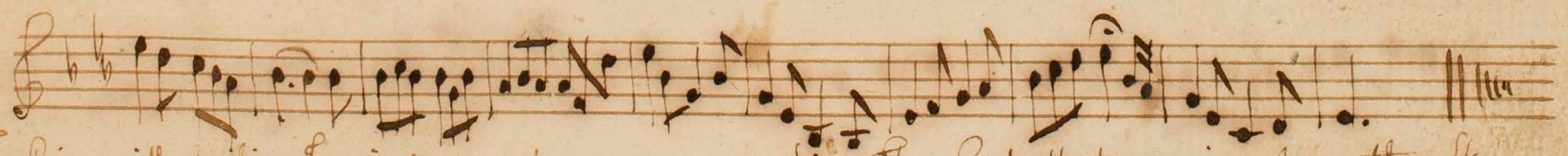




# My dear Jockey



## Jockey to the Fair



The Spring with smiling Face is seen  
 So when in the May  
 And nature clad in mantle green  
 All sprigg'd with flowers gay  
 The feathered songsters of the grove  
 Then join in Harmony Love. (bis)

The songsters of the grove  
 then join

The Lark that soaring cleaves the sky  
 Low builds her humble nest  
 The rambling Boy that finds the prize  
 Is sure supremely blest  
 For when the fateful Bird is flown  
 He harries the marks it for his own (bis)

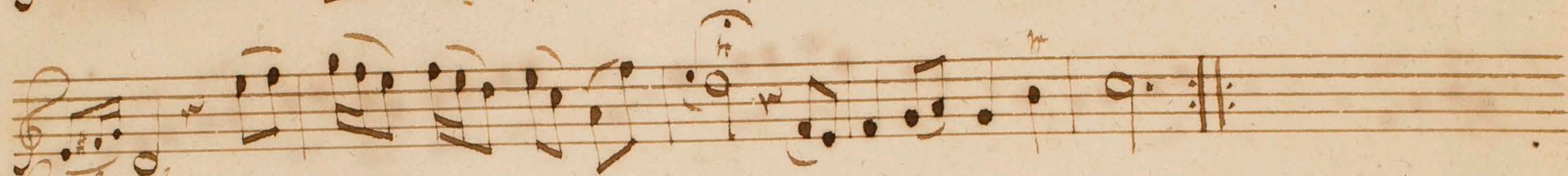
Poor Soldier, 1789



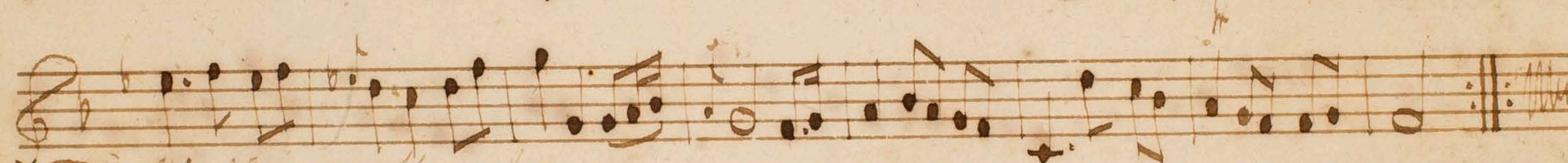
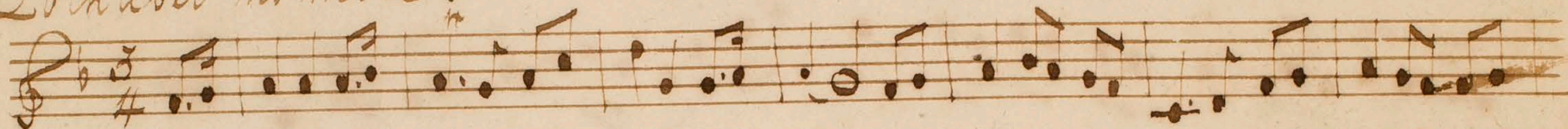
# The Lass of Peabie Mill



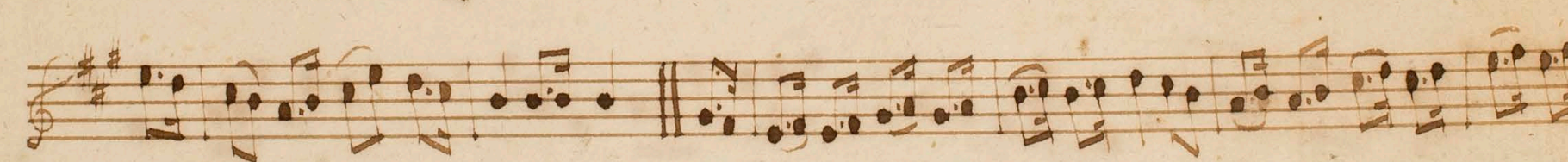
Moderato.



Lochaber no more



The Highlands March



The Highland Queen.

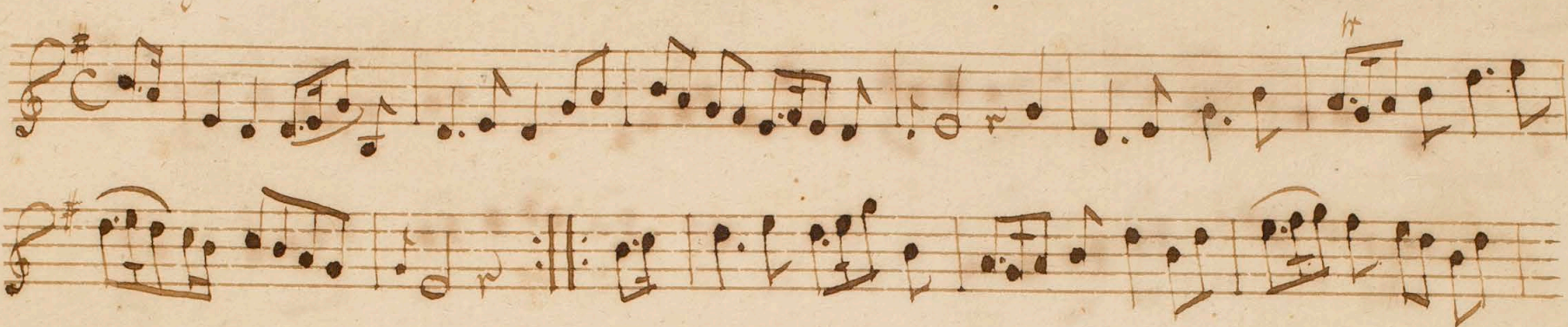


Moderato.

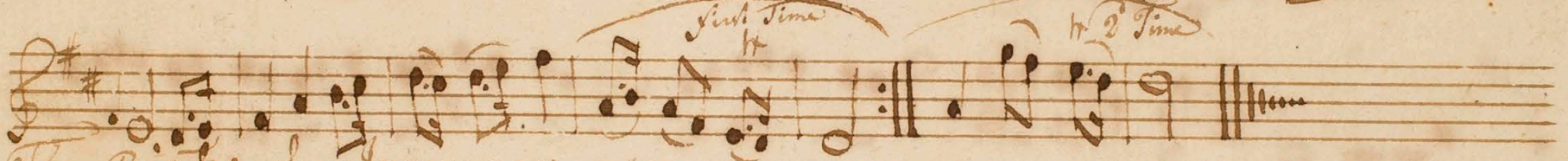
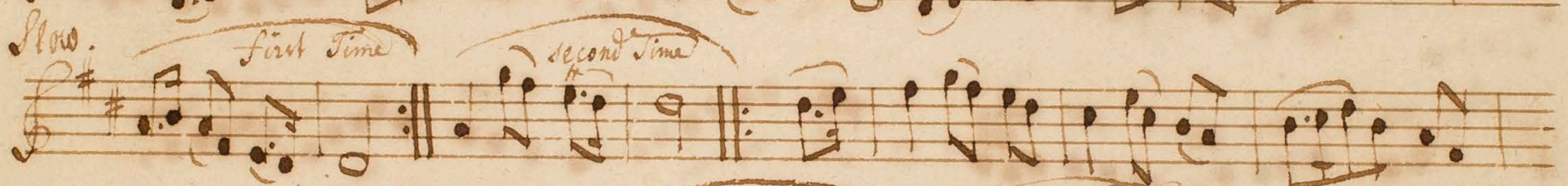




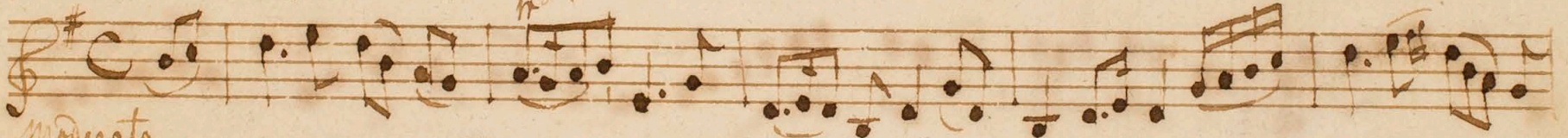
My Dearie if thou die.



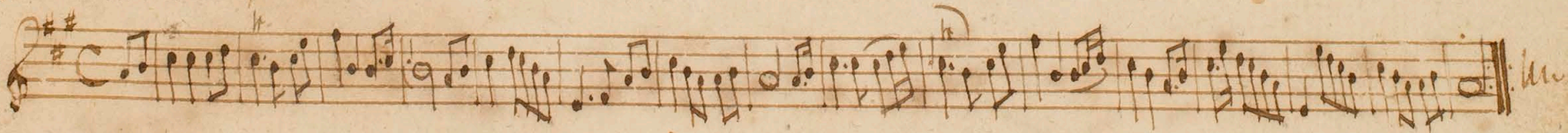
The Yellow haired Laddie.



The Birks of Invermay



Lochaber no more ex Tono A#





The Lullaby to the Sun of Gildercy

plaintive

Through the Wood (Lullaby).

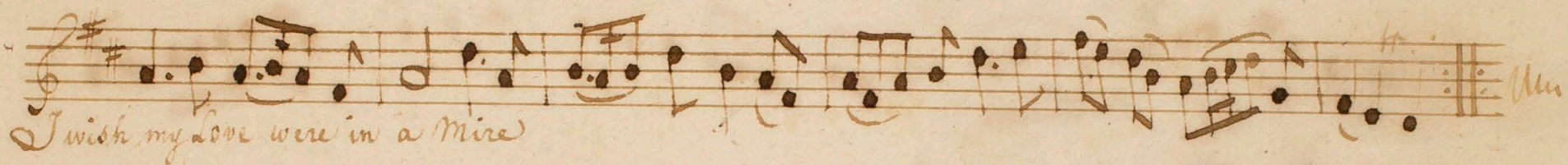
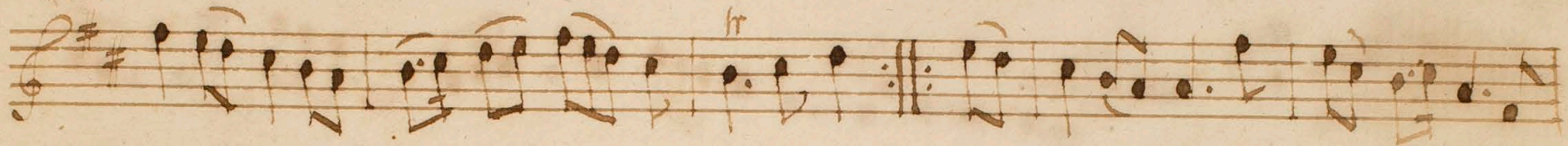
slow.

Theres my Thumb, I'll never beguile thee.

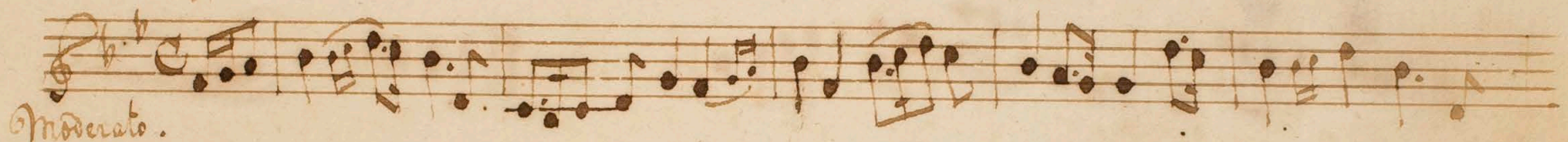
Brisk



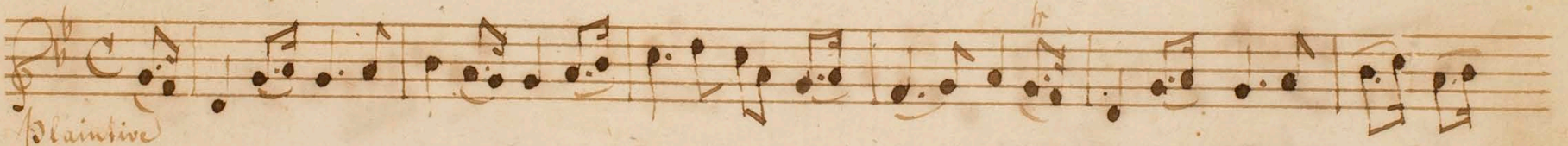
The last time I came o'er the moor



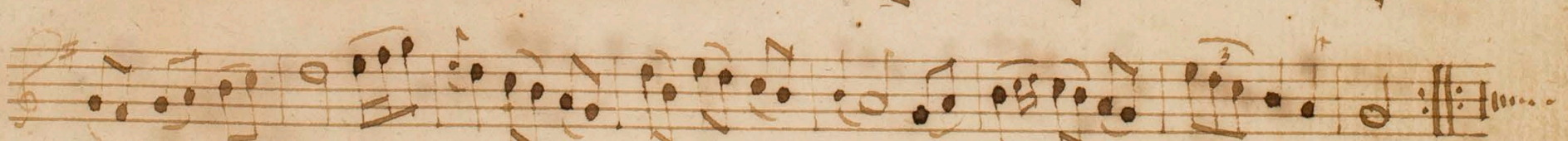
I wish my love were in a mine



Katharine Ogilvie



Twadside

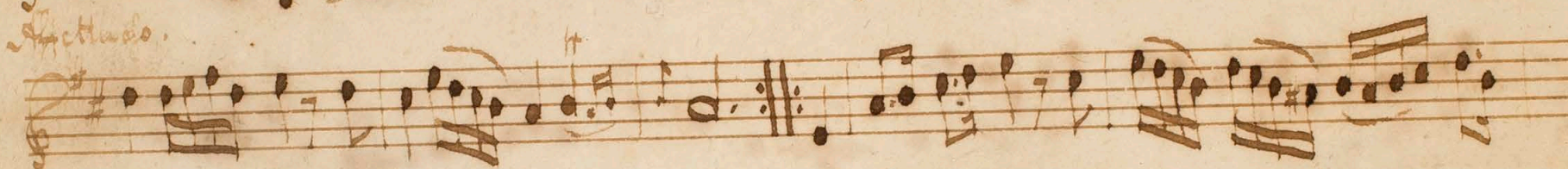




*Brace of Ballyncean.*



*Jamie Gay*



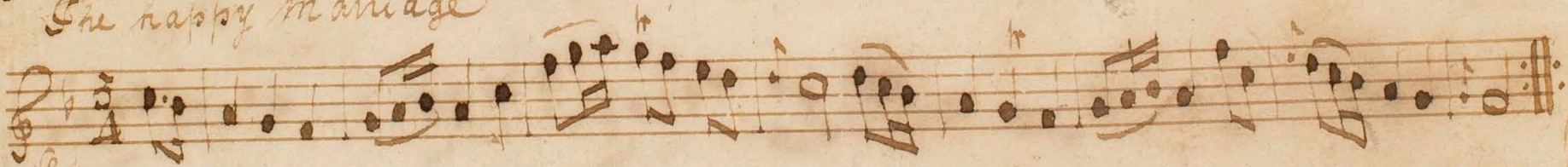
*In thou wert my ain Thing*



*Slow.*



*The happy marriage*



*Slow.*





*Alloa - House.*

1998

The first system of handwritten musical notation for 'Alloa - House' consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The second and third staves continue the melody and include some chordal accompaniment with beamed eighth notes.

The second system of handwritten musical notation for 'Alloa - House' consists of two staves. The first staff continues the melody from the previous system, featuring some trills marked with 'tr'. The second staff continues the accompaniment. The system concludes with a double bar line and repeat dots.

*Logan Waters*

*For Mr. Fortune 1844*

The third system of handwritten musical notation for 'Alloa - House' consists of two staves. The first staff continues the melody, and the second staff continues the accompaniment. The system concludes with a double bar line.

The fourth system of handwritten musical notation for 'Alloa - House' consists of one staff. It continues the melody from the previous system and ends with a double bar line.

*Crusto. by W. Rud.*

The fifth system of handwritten musical notation for 'Alloa - House' consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. This system features more complex rhythmic patterns, including triplets and sixteenth notes, both in the melody and the accompaniment. The system concludes with a double bar line.



# Peltons Gavot.

Con Var.

A handwritten musical score for a piece titled "Peltons Gavot." The score is written on ten staves, each beginning with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The notation includes various musical symbols such as notes, rests, accidentals, and repeat signs. The score is divided into five variations, labeled "Var. 1" through "Var. 5" in the center of the staves. The music is written in a cursive, handwritten style, typical of 18th or 19th-century manuscript notation. The paper is aged and shows some staining and wear.





*Down the Burn Davie*

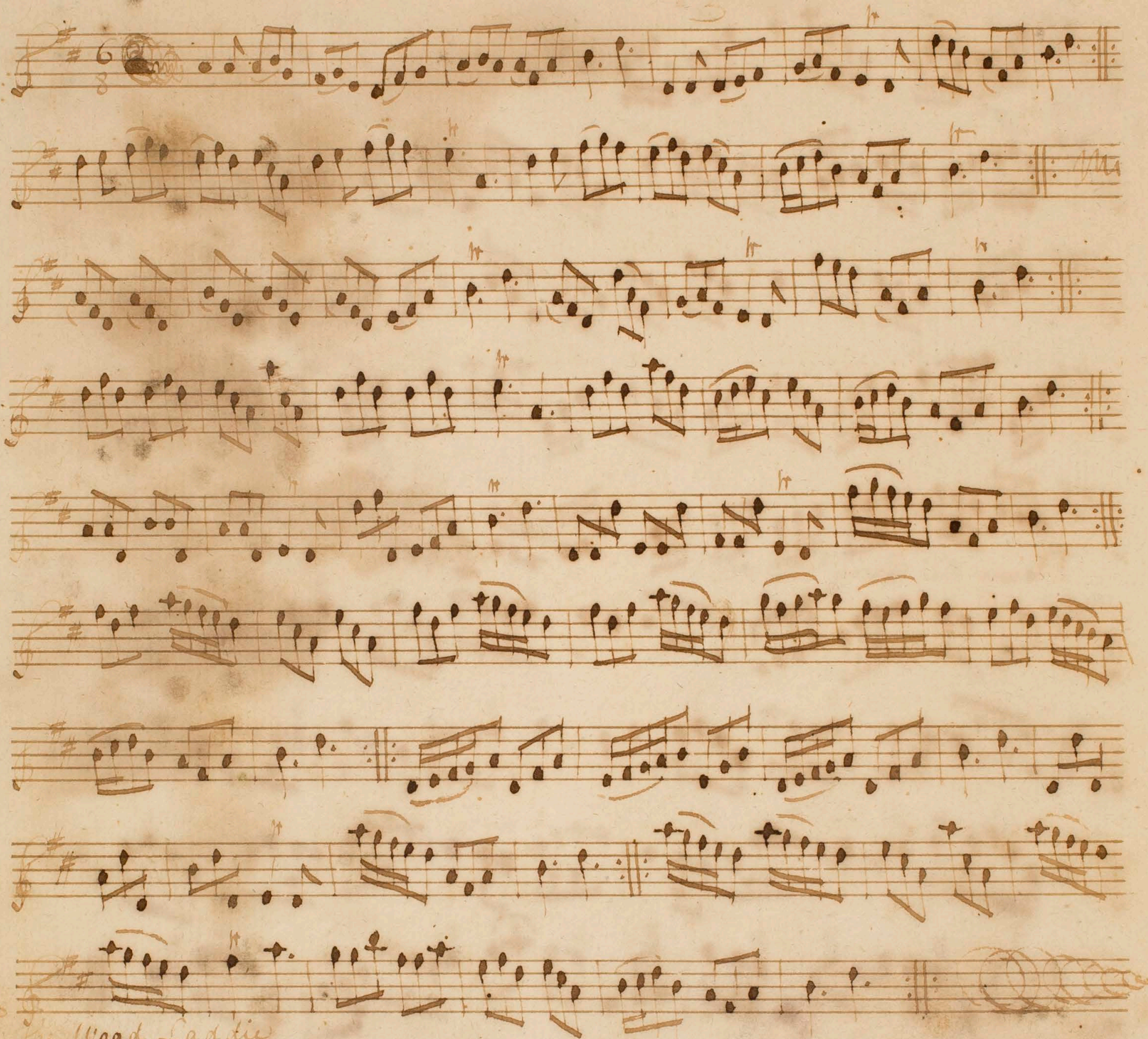


*The Bonnie Broom*





Over the Water to Charlie



Thro' the Wood Laddie





Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one sharp (F#). The score is annotated with several performance instructions in cursive:

- With early Horn.
- Sym.
- cho.
- Song
- Echo
- Long
- Andante
- D Capo

The score concludes with a double bar line and the word "Allegro" written in a stylized font.



It's not the Bloom on Damsels Cheek

A favourite Rondo composed by I. Hook.

*Alligretto.*

The musical score is written on 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'Alligretto.' is written below the first staff. The notation includes various note values, rests, and bar lines. The piece concludes with a double bar line and a repeat sign on the twelfth staff.



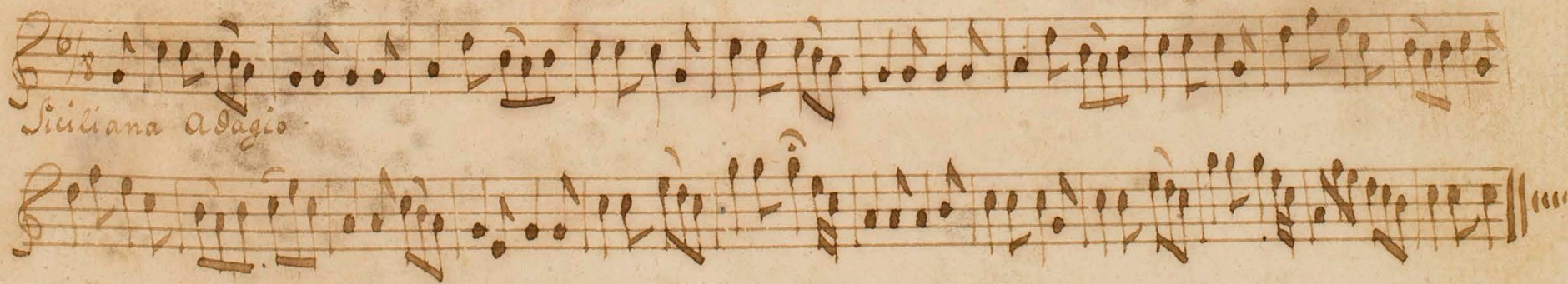


*Cadenza*

*Copied from a Copy taken by T. Barton from a Music Book printed at Philadelphia*

*Navaragal imitated from the Spanish by W. Ganick  
set to music by M. Giardini*

*for A. Reinagle*



*Siciliana Adagio*



by Mr Harrington of Bath

# How sweet thro' the Woodlands



# The Maid to my Mind set by Mr. Hook





2. V. Fond Echo to her strains reply'd  
The Winds her sorrows bore  
Adieu dear Youth Adieu the cry'd  
I ne'er shall see the more — The Mock Bird sat too

Beneath a weeping Willow Shade she sat and sang alone Beneath a weeping Willow Shade she sat and sang alone Her hand upon her heart she laid and plaintive was her moan and plaintive was her moan. The Mock Bird sat upon a bough the Mock Bird sat upon a bough and listened to her lay then to the distant hills he bore the dulcet notes away then to the distant hills he bore the dulcet notes away the dulcet notes away



1794  
Damon & Clora. a Duet.

Primo

Clora

Go, false Damon, go, Your suing is in vain, Your

suing is in vain. I am betray'd, I am betray'd must leave You;

No, no, no, Your suing is in vain.

See thy Clora flies

If I stay You will deceive me. If I stay You will deceive me You'll inconstant prove.

No, I'll hear no more; No, I will be gone faithless Shepherd, faithless Shepherd

*adagio*

must go

Farewell, farewell, Damon farewell.

Let tears fast flow-ing love-re-new; Return and prove thy

Clora true. Hear me, ah! hear me thy Clora cries, return or

else thy Clora dies! Let tears fast flow-ing Love re-

new, return and prove thy Clora true.



Secondo

Damon

Turn fair Clora Turn fair Clora, Ah cruel turn again, Ah cruel

turn again ungrateful Maid, ungrateful Maid, don't leave me, Turn turn Clora

Turn, ah cruel turn again. See thy Damon dies! If you go now can relieve me

if you go now can relieve me, yield to Damons Love. Clora I adore thee I love a =

lone, cruel Beauty cruel Beauty turn not leave me so

Adagio Farewell Farewell Clora fare well

bear fond Nymph to complain Thy Tears are all in vain

no no no no no no more I'll count your whining

Sex no more you art shall perplex no more no

more shall perplex



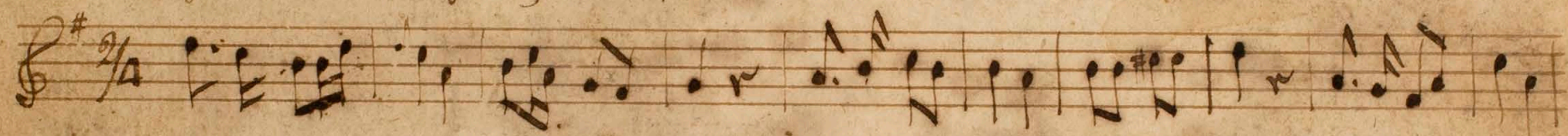
# Schleifer



*Ende des ersten Theils, Auf 3*



*Elise linter Dailen 3.*



*Three Sweethearts I have.*

